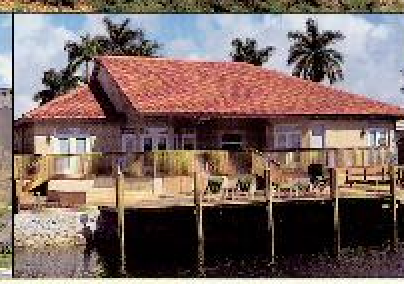


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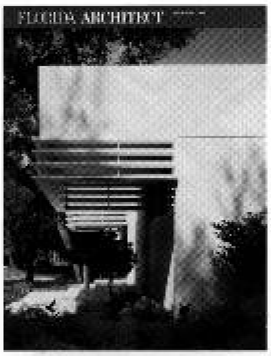
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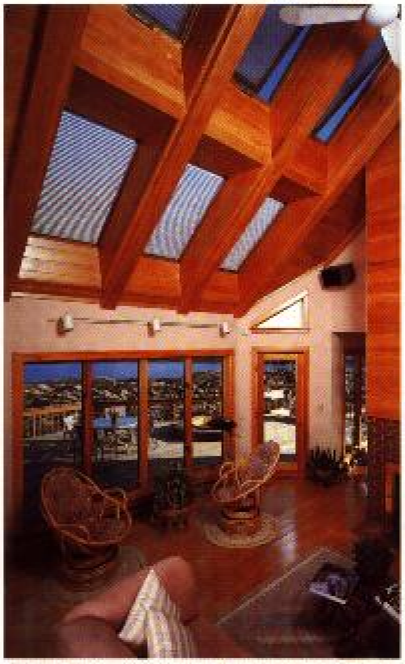
The cover photo of the Rados Residence by George Cott. Architecture by Rancn & Partners.

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Gainesville architect Ron Haase designed the home in which he and his family live, and in a thoughtful moment he reflected on the project. "If you have dreams of building for yourself one day, pick out some feature that's critical to the scheme of things, and — like our glowing stair tower — don't compromise an inch. I'm so glad we didn't negotiate the stairway away in a fit of cost-cutting fervor. Light refracted through the facets of the blocks brings a smile to my face each morning as I head down to breakfast."

Norman Robson, who practices architecture in West Palm Beach, is a seasoned traveler who loves to sketch the people and buildings of the places he visits. "I became an architect because of the simple fact that I love to draw," he says. The same is true for architect John Howey in Tampa. When University of South Florida professor Ap Zylstra interviewed Howey about his forthcoming one-man show, the architect answered, "I love this work."

As I worked through the material slated for publication in this issue, I noticed how personal several of the articles were. They expressed a lot of strong feelings about the profession and about specific aspects of architecture. Each of the articles expressed an excitement about drawing or design and each seemed in its own way a little emotional. That's not unusual, really. Architecture is an emotional subject. Whether an architect is describing his or her own house, or practice, or an award, or a new commission, there is pride in the achievement and with that pride, emotion. I was interested, and pleased, to see several architects expressing these feelings about a profession that deserves an emotional response. **DG**

NEWS

Two New Design Competitions Announced

The *Architectural Record* has announced "In The Public Interest," an annual awards program aimed at encouraging and recognizing excellence in the design and planning of public architecture. Each year, *Record* editors will select a relevant type of building and solicit entries in that category from architects, private developers, government agencies, private/public development consortiums and community design centers for building projects completed during the past three years.

The building type for 1988 is housing, which includes, but is not limited to, seven different types of shelter. All entries must be new or remodeled construction designed by registered architects and completed since January 1, 1988. All entries must be postmarked no later than May 1, 1988. For entry information, call Paul Sachner at 212/512-3008.

Southern Living magazine has also announced a new awards program to recognize and encourage excellence in residential design in the South — The Southern Home Awards. Entries will be judged by members of the *Southern Living* staff and a panel of Southern architects, designers and builders.

For entry information, send a stamped, self-addressed envelope to Southern Home Awards, *Southern Living* magazine, Box 523, Birmingham, Alabama 35201.

Correx

In the November/December 1987 issue of *Florida Architect* complete credits were not given for the restoration of the Palm Beach Town Hall. **Smith·Obst Associates, AIA,** was commissioned by the Town Council of Palm Beach as architects for the Town Hall restoration.

Awards and Honors

The Florida South Chapter (now Miami Chapter) of the AIA presented its Silver Medal to Miami architect **Walter Martinez, AIA.** The Silver Medal is the highest honor the chapter bestows on one of its members. Martinez joined the AIA in 1972 and has served in many positions since that time, including being President in 1982. He is President of **The Russell Partnership.**

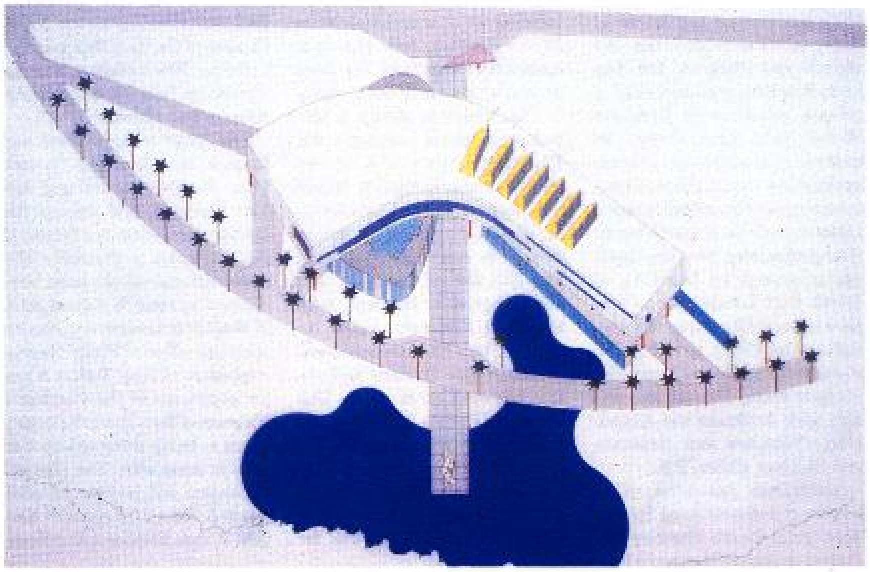
Robert G. Currie, AIA, has been elected to Chair the Delray Beach Planning and Zoning Board. Currie is the founding partner of the firm of **Currie Schneider Associates, AIA, PA.** He has served on the City's planning and zoning Board for the past three years.

Charles Charlan, AIA, addressed the 44th Annual National Association of Home Builder's Conference in Dallas in January. He discussed the trend toward more traditional design styles and materials for both exterior and interior spaces.

New Commissions

The 39,000 s.f. North Dade Justice Center, designed by **Arquitectonica**, was completed in January and will serve as an anchor for the current government complex. • **VOA Associates, Inc.** has been awarded the design commission for the Peabody Hall renovation and New Student Services Building at the University of Florida in Gainesville.

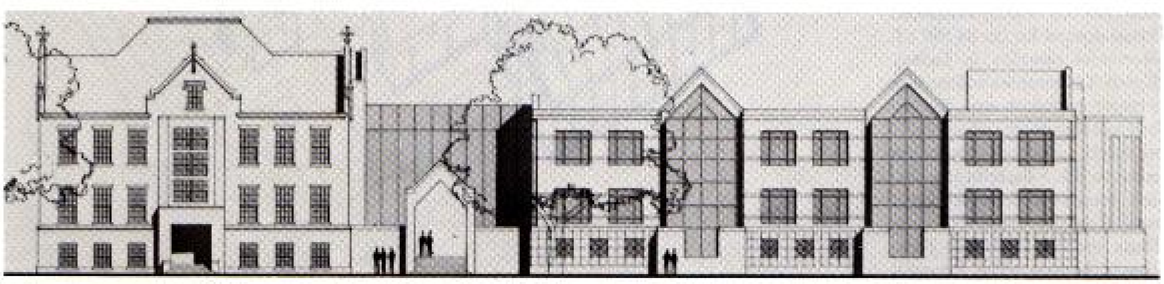
Food and beverage concessions for the new Palm Beach International Airport are being designed by **Peacock & Lewis**. The 530,000 s.f. terminal is designed to open in July, 1988. •**The Nichols Partnership** has been commissioned to design the Charlestowne walled community being developed in Miami which will include 189 single-family residences and townhouses. • **Fleischman-Garcia Architecture-Planning-Interior Design** has been commissioned by Rutenberg Industrial Corporation to design a 77,000 s.f. office/warehouse facility. • **Fugleberg Koch Architects** has completed the design of a 3,100 s.f. general dentistry office in Sebastian. The clinic's design and layout follow the "Pride" system that was developed specifically for dental practices.



The North Dade Justice Center, lakeview, by Arquitectonica.

The Smith Korach Hayet Haynie Partnership has been commissioned by the United States Coast Guard to design a new Multi-Mission Coast Guard Station in Yankeetown, Florida. The new facility will house shops, administrative areas, galley, mess and berthing areas. Design of the project will include landscaping, parking, piers and docking facilities. • **Scott, Gresham and Smith & Partners** has been selected as the architects for the new $20 million Nemours Children's Clinic in Jacksonville. When completed, this will be the largest specialty clinic of its type in the Southeast. • **Ray Scott and Associates, Architects/Planners** is preparing construction documents on two retail projects for the Edward J. DeBartolo Corporation. The Grove at Lakeland Mall is a 250,000 s.f. center and The Terrace at Florida Mall is a 348,000 s.f. center. • **Robert M. Swedroe, AIA**, is designing a 27-story rental building in North Dade County. The 255-unit structure will have two-story lofts and skylights in ten of the luxury units.

The Scarborough Corporation has completed Phase I of Sever's Landing in Palm Harbor. There are 120 homesites planned for the 66-acre citrus grove that is being developed. • **Schwab & Twitty Interiors** has been named the associate design firm for Rizzoli Book Store's new international shop adjacent to the Everglades Club on Worth Avenue in Palm Beach. • **Slattery & Root, P.A.** has recently been selected to design the renovations for the former Lindsley Building in Boca Raton. They will provide a cosmetic "facelift" and interior renovations that will result in large open spaces that are easily adaptable for retail tenants. • **Paul Robin John Architects, Inc.** has



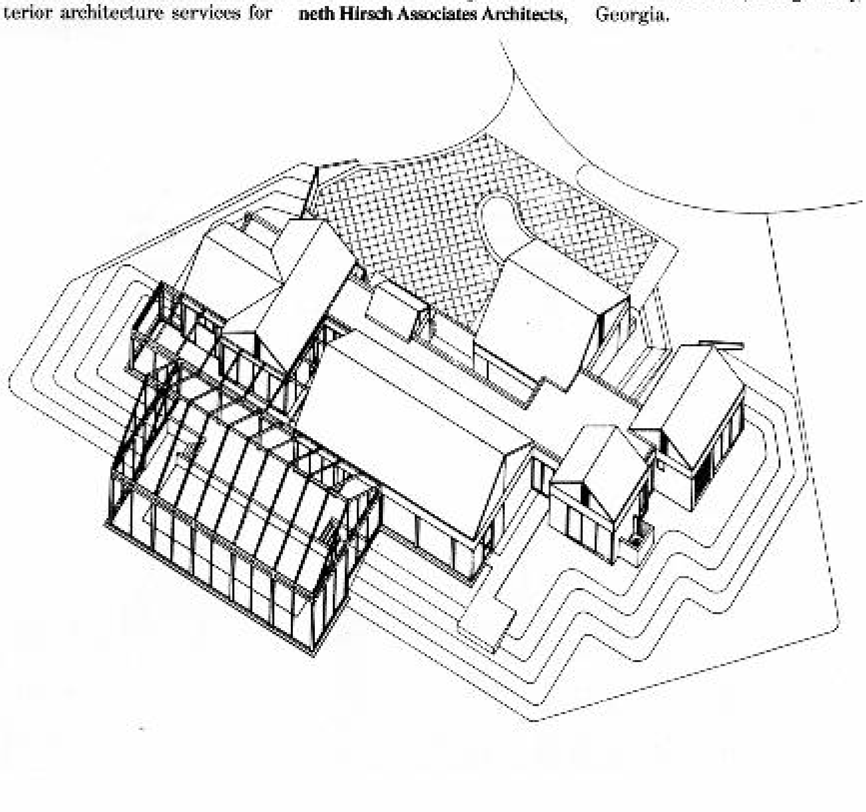
VOA Associates, Inc. design for the Peabody Hall Renovation at the University of Florida in Gainesville. In the above rendering, the existing building is on the left and the proposed addition is on the right.

won the New Port Antigua International Invitational Competition and will be designing a major new port for all cruise ships arriving on the Island of Antigua. • **Shoup/McKinley Architects and Planners, Inc.** has been commissioned to design a private residence in Breakers West in Palm Beach County. In order to take advantage of some spectacular views, the residence is being placed three inches above natural grade on an earth berm. **Shoup/McKinley** has also been commissioned by the City of North Fort Lauderdale to prepare a feasibility study on renovating the City's existing fire station on Rock Island Road. The study is being done in conjunction with Ardaman and Associates, O'Donnell and Nacarato and Stephen Feller, P.E.

Smith·Obst Associates, AIA, has been commissioned by the West Palm Beach Housing Authority to design Mangonia Residence, housing for the elderly, on an 8-acre site in West Palm Beach. **Smith·Obst** will also design a camp for the Palm Glades Girl Scout Council and a public works complex for the town of Palm Beach is now under construction. **Smith·Obst** has completed contract documents for the final phase of the conversion of the West Palm Beach Jail into a probation and work restitution center for the Department of Corrections. • The City of Hallandale has selected **Architects Design Group** of Winter Park to provide the master planning, program study and design for a new police facility. • **Barretta & Associates** has recently completed initial designs for the 24,000 s.f. Morikami complex in Delray Beach. The complex will contain a major exhibition area, lecture hall and classrooms where Japanese arts, crafts and culture can come to life. • **Barretta** has also just completed drawings for a new Colonial Trust National Bank branch facility in Palm Beach Gardens. • The Financial Federal Savings and Loan Association branch at Lincoln Road Mall in Miami Beach is undergoing a complete renovation at a cost of $500,000. • **Frasuer Knight, Associates,** is in charge of the restoration of the 14-story building which was completed in 1957. • **Harvard, Jolly, Marcet & Associates, Architects** has been chosen by Morton Plant Hospital in Clearwater to design a 120-bed replacement nursing home. The new facility will be two stories of approximately 49,000 s.f. The new Medical Arts Building for St. Joseph's Hospital in Tampa is nearing completion. The 150,000 s.f. building was also designed by **Harvard, Jolly, Marcet & Associates.** • **KBJ Architects,** Inc. has been selected to design the Student Recreation/Fitness Center at the University of Florida in Gainesville.

Robison + Associates, Inc. Interior Architecture has been commissioned by Miami attorney William Noriega to provide interior architecture services for the firm's offices on the 12th floor of the Amerifast Building in Miami. • Construction is well underway on the new Vocational Technical Building on the North Campus of the Palm Beach Junior College. The building was designed by **Peacock & Lewis Architects and Planners.**

The Atlantic Restaurant and Lounge, to be located in the new Palm Beach International Airport terminal, will display the architectural elegance typical of South Florida in the early 20's. Architectural details have been planned by **Peter R. Gilstad, AIA,** of **Peacock & Lewis** in conjunction with the office of Philip George Associates of New York. • A major expansion of the Children's Museum of Boca Raton at Singing Pines is being designed by **Barretta & Associates.** The planned expansion will provide an additional 5,000 s.f. of space. • **Kenneth Hirsch Associates Architects,** Inc. is designing a major expansion and renovation of the St. Andrew's Clubhouse in Boca Raton. St. Andrew's Country Club will be the site of new home designs, also by Hirsch, in conjunction with Par Four Group. • **Wedding & Associates, Architects, Inc.** has been retained to provide inspection services to Florida Federal Savings for all residential construction that the lender finances around the state. The contract between Wedding and Florida Federal calls for the architectural and engineering firm to review all plans in advance of construction and to make five inspections of each residential property as it is built. • **The Smith Korach Hayet Haynie Partnership** is providing the design for a multipurpose facility and an Enlisted Club Addition to the existing Consolidated Clubs at the Naval Submarine Base, King's Bay, Georgia.



Shoup/McKinley Architects' design for a private residence in the Breakers West in Palm Beach County.

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A house that belongs to the region

The Rados Residence
Tampa, Florida

Architect: Ranon & Partners, Inc.
Consulting Engineers: Structural – Cabana & Fernandez Structural Consultants; Mechanical/Electrical – Burton & Rolley, Inc.
Interior Design: Ranon & Partners
General Contractor: Ranon & Jimenez, Inc.
Owner: Mr. and Mrs. Rick Rados

The Rados Residence is an apartment-sized house of 1,600 square feet located in town on a small lot edged by well-travelled streets and other residences. The design responds to its urban location and the Florida climate as well as program requirements that interior space be bright, open, cool and private. Additionally, economical conditioning of the interior was imperative. The resultant house form is one that clearly belongs to the semi-tropical climate of the Central Florida region.

Bright sunlight, warm days and warm nights are the prevailing conditions in Central Florida. In response to these conditions, the house is heavily insulated with light wood framing that resists daytime heat, but later transmits it into the house during the cooler evenings. The near-white exterior assists in this process by reflecting sunlight and the deep overhangs shade all the openings.

A louver system located at the bottom of the roof overhangs mediates the transition from the edge of the eave to the windows below. The louvers increase the shading of the openings while providing them with a filtered view that screens out undesirable light and increases the sense of privacy. The wide flat design of the louvers also allows them to serve as a light shelf which diffuses and reflects a portion of the light to the interior.

Small, walled courtyards at each end of the living-dining space allows it to be opened up for air movement and visually extend the interior space without a loss of privacy. The proximity of the courtyard walls, their light coloration and the white tile horizontal surfaces make "reflector wells" of them. This contributes to the diffusion and reflection functions of the "light shelf" louver system above. In combination, they admit a measured portion of diffused light to the interior that, not respective of its actual source, has all the desirable characteristics of northern light.

The ten foot ceilings allow stratification of the warmest air above occupant level, where, through a louvered ceiling panel, it is exhausted to the exterior through roof fans or returned to the air-conditioning system. Light value, hard and reflective miscellaneous interior materials and finishes such as tile, marble, chrome and dense, firm carpet without padding were selected to reinforce the psychological aspects of staying cool.



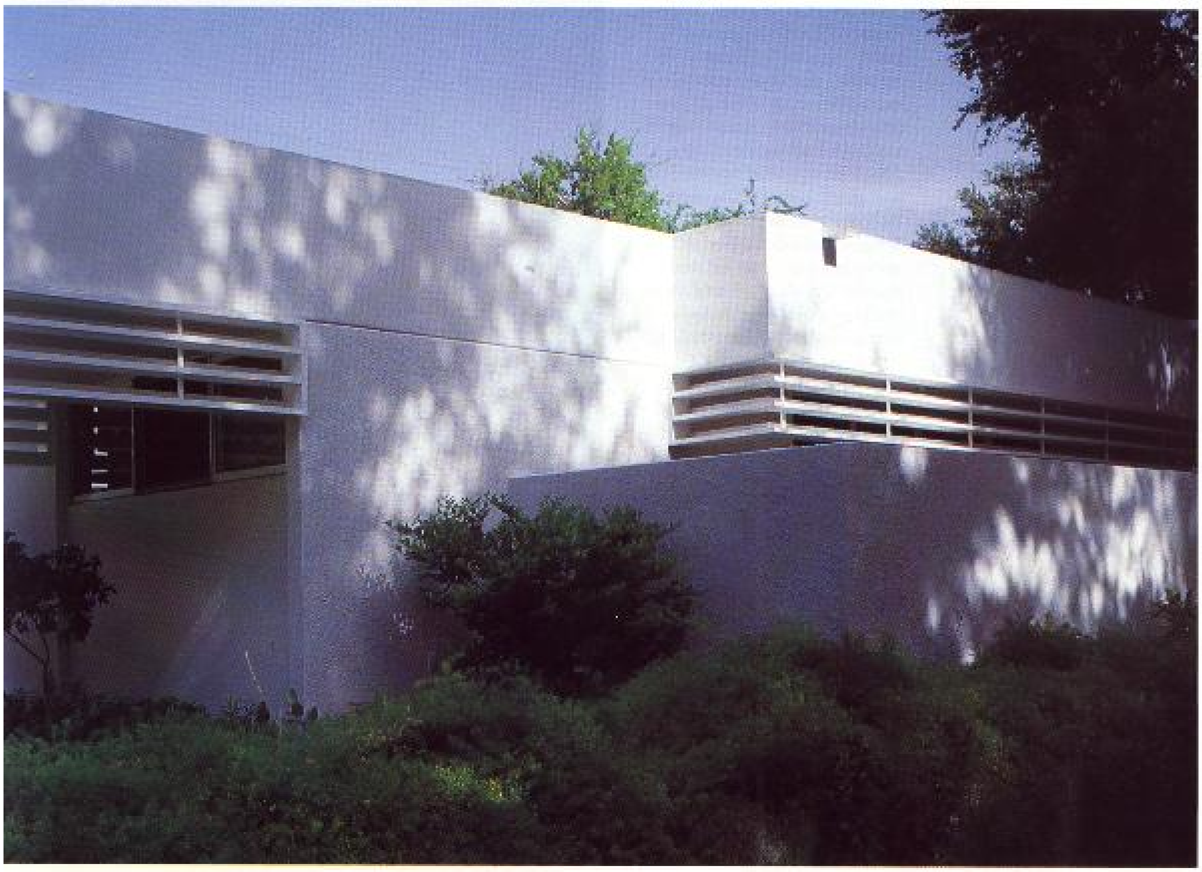




Photos by George Cott.







High tech hangar lures pilots to Opa-Locka



Architect: M.C. Harry & Associates (Site Design and Executive Terminal) and Ronald Frasier Associates, Inc. (Maintenance and Storage Hangars)
Consulting Engineer: William Russell Johnson
Interior Design: Bethune Goodhue Associates
Construction Manager: Dye Construction
General Contractor: Dupco Construction
Owner: Dade County Aviation Department

Hangar One, at Metro-Dade County's Opa-Locka facility, was designed to be eye-catching and appealing to both pilots and owners of private jets. The 10,000 square foot facility is equally recognizable from both land and air, thereby allowing Beechcraft, the tenant, to capture the greatest possible share of the airport's business aviation market and to maximize new and used aircraft sales. The company has had $10 million in sales over the past year.

Hangar One is a high-tech operation. It was designed as a small "campus" of three buildings with the layout effectively organizing each of the primary functions. The executive terminal contains a public library, pilot's lounge, customer service and snack area. On the second floor are executive offices, conference and sales space. All doors leading to the outside have an airlock which minimizes the transfer of outside noise. Interiors are both functional and attractive. The 40,000 s.f. maintenance hangar contains an avionics shop and the storage hangar and corporate tenant lease space provides another 40,000 s.f.

The bright red space frame roof covers the vehicular passenger unloading zone at Hangar One's main entrance,and terraces up and over the main terminal lobby. It continues over and out the aircraft loading zone for a main span of 120 feet. It is this space framed red canopy which gives the building its high tech look. Up-lights were used to accent the red frame against the exposed white deck and they create an indirect glow from inside out.

Maggie McPherson

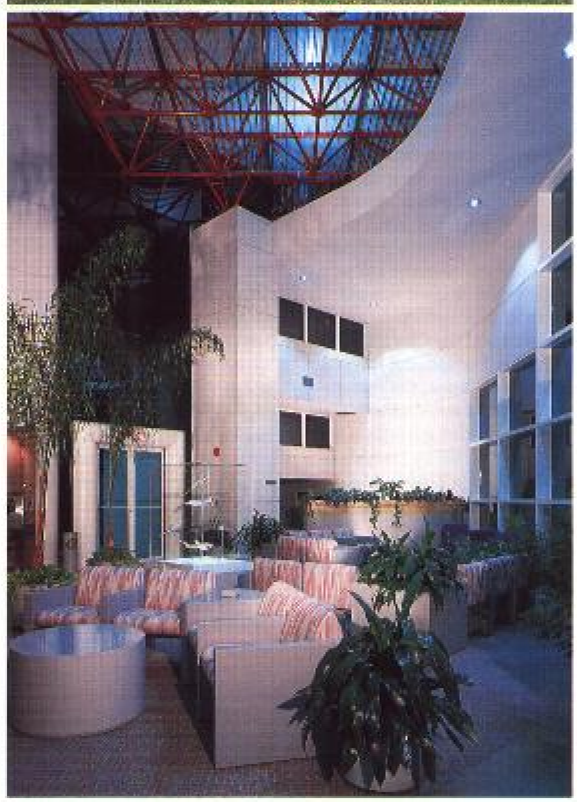


Photos this page, *airside entrance and lobby*. Opposite page, top left and right, *red space frame covers the passenger loading zone and below, space fram can be seen above main terminal lobby*. Photos by George Miller.

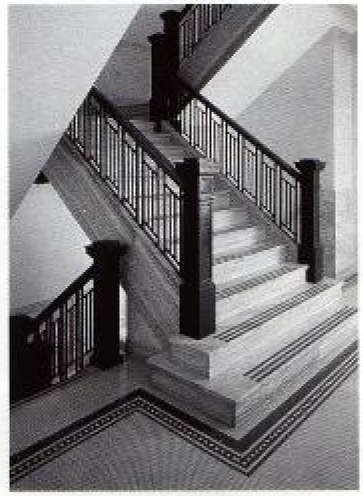








A Tampa Monument Lives On



Tampa City Hall Restoration Tampa, Florida

Architects: Rowe Holmes Barnett Architects, Inc.
Consulting Engineers: Structural – Paul J. Ford Consulting Engineers, Inc.; Mechanical/Electrical/Plumbing – Shatraw and Oertel Consulting Engineers
Landscape Architect: City of Tampa, Parks and Recreation Department
Owner: City of Tampa, Department of Public Works, Mike Salmon, Administrator, Donna Dewhirst Gillis, R.A., City Architect
General Contractor: Metric Constructors, Inc.



The restoration of the Tampa City Hall was commended by the 1987 FA/AIA Design Awards Jury as a "project which showed both sensitivity and restraint." In a totally unprecedented action on the part of the Jury, the project was selected to receive a Special Commendation. The jury felt that the reintroduction of the original clear red oak millwork on the interior was particularly noteworthy.

Because of the City Hall's listing on the National Register of Historic Places, the restoration required strict adherence to rehabilitation guidelines. Designed in 1915 by Tampa architect M. Leo Elliott, AIA, and restored by the Tampa firm of Rowe Holmes Barnett Architects (now Rowe Holmes Hammer Russell Architects), the City Hall has been successfully used as a public building for sixty years.

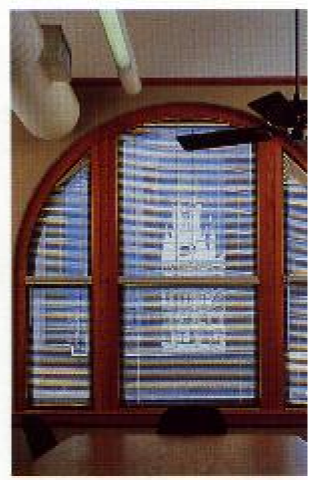
Using historical photographs and paint analysis, the architects were able to execute a technically accurate restoration of the 1915 exterior. On the interior, a second fire exit and elevator were added. Changes on the interior were made to comply with prevailing codes and standards and to provide a flexible furniture system for the building's changing uses.

Additional interior restoration called for returning interior ceilings to original heights (which range from 11' to 14'6") and restoring woodwork, tile floors and stair railings where possible and augmenting with new materials where necessary. No exterior equipment could be added to the building skin or roof and the existing fire escape had to be removed.

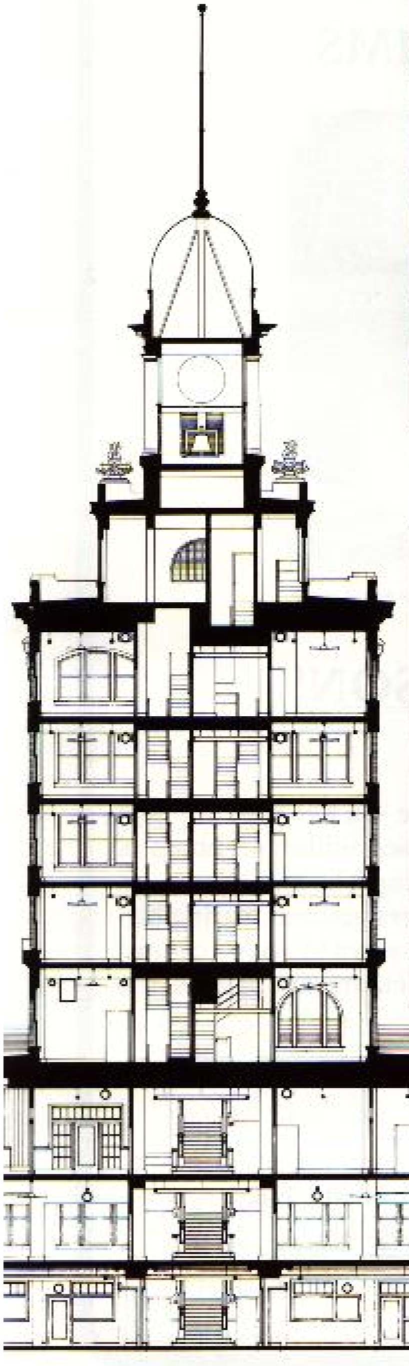
On the exterior of the building, architects found that double-hung sash windows had deteriorated and required new frames, glass, paint and hardware to match the original. Brick, granite and limestone was chemically cleaned and missing units were replaced. Concrete window lintels were rebuilt, doors were reconstructed and replaced and handpainted graphics and brass hardware were reintroduced.

There seems to be a prevailing attitude among many Floridians that there is little historical architecture of value in this State. Buildings such as the Tampa City Hall, one of the finest designs of one of Florida's best turn-of-the-century architects, is proof of the falsity of such ideas. Quite clearly, there is less of historical value in a state with a relatively short history, but that is all the more reason to honor a really fine restoration such as this one.

Maggie McPherson













Photos by George Cott.

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John Howey: Geometer of Spaces

In progress is a retrospective exhibit of the works of John Howey, AIA, at New College, University of South Florida, Sarasota. Howey was the tenth recipient (1985) of the Florida Association of the American Institute of Architect's Award of Honor for Design. The excellence of his work is manifested in more than thirty honors and awards he has received in the past ten years.

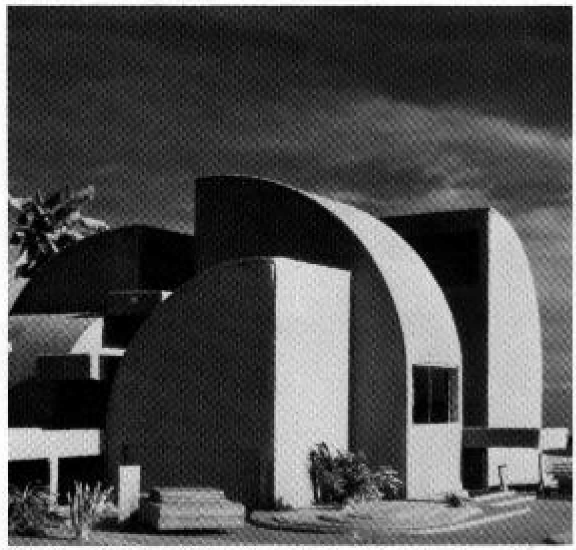
To date, much of Howey's work has been in the Tampa Bay area with some projects in North Carolina. This exhibition focuses on the past decade with several selected earlier projects. It includes the 800-seat Pappas Restaurant in Tarpon Springs, the CBA Building at the University of South Florida in Tampa and some smaller works such as the wood-trussed Kennedy Residence overlooking a small pond in North Carolina and two Florida beachfront residences proposed for Longboat and Manasota Keys. There are national and international competition entries by Howey, some done in collaboration with Carl Abbott, FAIA, Sarasota. Finally, there is a look at future directions and possibilities for the twenty-first century.

Hamilton Hall, New College, is the exhibit site with hours from 9:00 A.M. to 5:00 P.M. weekdays and 10:00 A.M. to 5:00 P.M. weekends. Howey's works will be on exhibit through March 16, 1988.

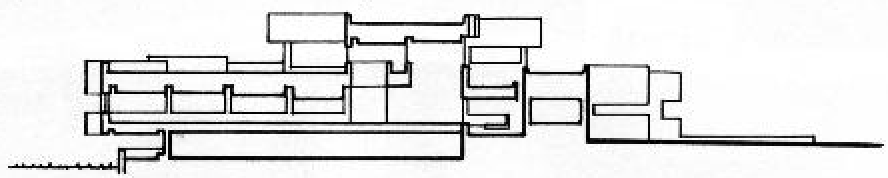
"What's going on inside is the main thing for me," says Tampa architect John Howey. "Architecture is for people and a building has to accommodate the activities of its users."

In traditional Vitruvian terms, this is the aspect of architecture called *utilitas*, that which deals with function and use. That's not all Howey is thinking about when he refers to "what's going on inside," but it may be the most important. Otherwise, the title "Geometer of Space" might be taken as a Miesian bias and Mies is not in John Howey's pantheon of architectural inspiration.

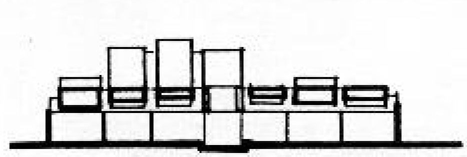
Frank Lloyd Wright, is, however, a source of inspiration for Howey and it is Wright's organic architecture that is concerned with a building from the inside out . . . formative necessity is rooted in the plan. It is in Wright's work, and in Howey's as well, that "what's going on inside" brings formal and structural aspects into play, completing for all intents and purposes the Vitruvian trinity of *venustas* and *firmitas*. The interrelationship of these three aspects is always present in Howey's work, never more visibly than in the Village Presbyterian Church, which he completed in 1985. The great exposed trusses flank the entrances, move up along the cutaway roof corners which are accented on the outside by a small shift in levels and which culminate at the clerestory windows which mimic the entrances just as clerestory vaulting mimics portal archivolts in Gothic architecture.

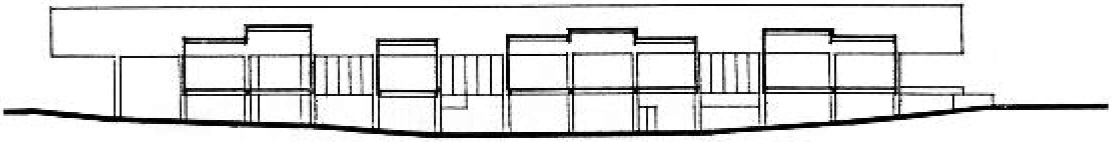


Howey's model for a private residence designed for construction on Long Boat Key, Florida.

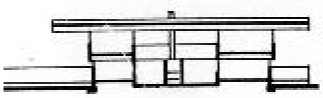


Howey has stated that at different times in his architectural education he was influenced by Jefferson, Wright, Aalto and Louis Kahn. At the risk of oversimplification, one might say that there is in John Howey's work something of Jefferson's sense of procession and the program's expression in a formal *parti*. One gets a glimpse of this in a typical section of a Howey project. Frank Lloyd Wright's concern that the facade give unity to a building without forcing the plan and internal space, finds its reflection in Howey's asymmetries and the expressive play of motifs. Some of Aalto's love of texture and freedom from dogma, and Kahn's strong volumetric expression of program is also present in Howey's work.





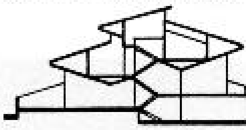
The project for a Museum Competition (1985) is elegant in its simplicity. The site's shallow depression is spanned by a "bridge" which is the main traffic artery. From this spine, rectangles of various sizes project with shifting roof levels. There is seen here an internal progression of spaces along an axis which externally makes a rhythmic pattern like notes on a musical staff. The irregularly spaced lines of the exterior cladding add a minor motif.



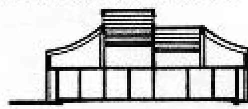
In the Williers Residence (1980), vertical cedar boards are the skin that makes the body continuous. A section across the main double-storied interior axis reveals a symmetry which is exploded at both ends. Externally, this is seen in the rectangles and half-circle motif of rooms and roof, some cantilevered or suspended in glass. It all might float away were it not for the stair cylinder which, like Wright's chimneys, serves as an anchor.

In the project for the Iran Library Competition (1978), the strong motif is a series of eleven stepped pyramids on top of their inversions, hung from their service cores and arranged along a straight axis. They march along in step, but suddenly skip in an asymmetrical movement which expresses the separation of the administrative part of the building from the library proper.

One can draw a vertical plane or axis lengthwise through the Bay Villa Townhouses (1976)

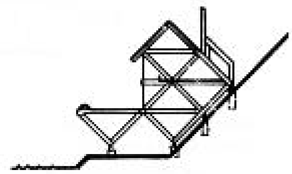


and watch the triangles made by the roof and ceiling jump away from them. A complex procession of spaces is neatly accented by the alternation of front and back entrances. This staggering finds expression in the asymmetrical end-walls. This geometric play is not for its own sake, but for maximum privacy and light. In the Davis Office/Residence (1976), the



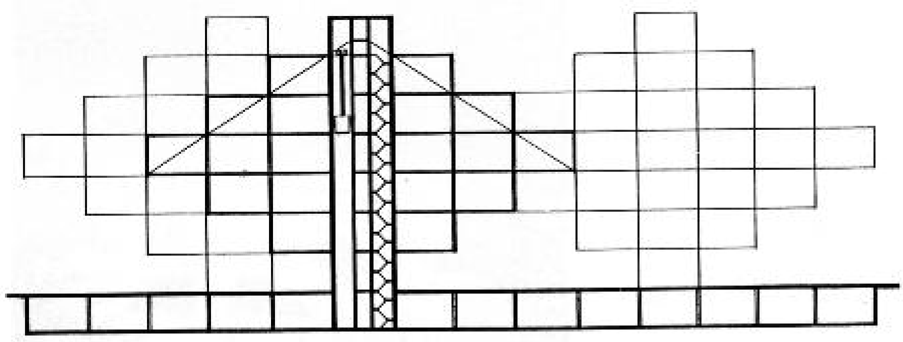
catenary curves of the roof segments dance above a detached, wraparound cedar entablature.

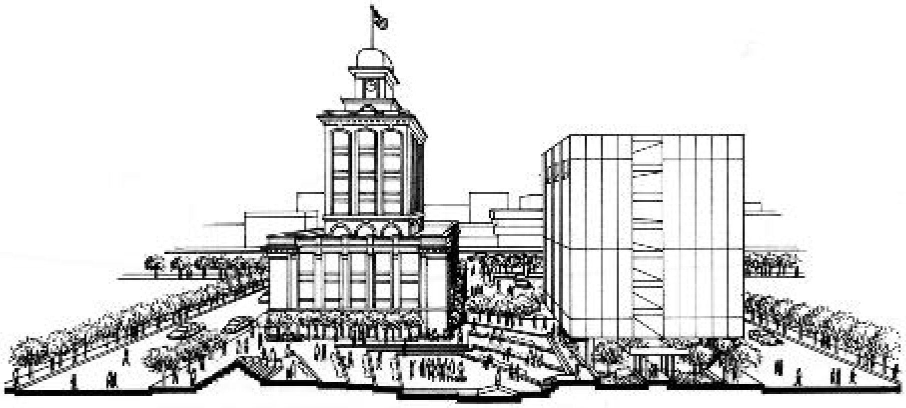
There is, of course, nothing new or unusual in the use of geometric motifs in architecture. Structural considerations often simply result in such formal expressions. But, their individualized use and appropriateness, thematic variations and asymmetries, and seeming effortlessness give Howey's work its unique value. He says that among the Mid-Westerners he likes Bruce Goff. His esteem is probably due to Goff's striking originality and non-dogmatic approach. In view of this, one might note Howey's Kennedy Residence (1983). On a site that slopes steeply toward a pond, the diagonally divided square set on its point is the structural unit which in section reveals its aptness, while a full view shows a finesse of treatment in recessions and protrusions. Unity of motif, asymmetrical dispositions, a diagonal play along strong horizontals . . . it's all there.



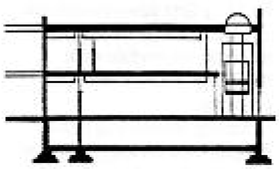
The St. Petersburg Shelter Competition (1977), which landed Howey and Carl Abbott, FAIA, a first place award, has a structural/functional/formal reductionist module with flexibility in orientation and grouping.

Among Howey's designs, Pappas Restaurant (1975) is at the opposite end form the St. Petersburg Shelter in terms of complexity. The motif here is a rectangular box which is attacked, moved about and suspended in different sizes.





John Howey has given a lot of thought to downtown Tampa, its problems and possibilities, and has had a hand in its improvement. His City Hall Plaza (1979) connects the old City Hall with the new City Administration Building and a copper brick terrace shifts around their bases. In the converted

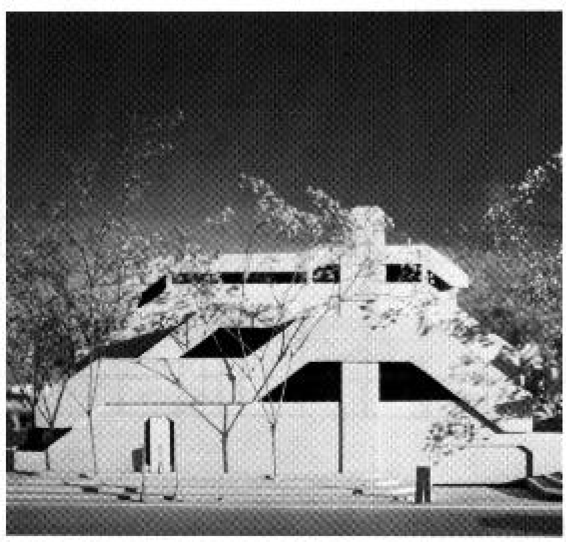


warehouse on Whiting Street in which Howey has his own office, he removed the plaster, revealing the brick underneath, the cornice and the stringcourse-linked arches and sills. Then, as if to celebrate the beauty of the find, he deeply recessed the glass on the ground and second floors and framed it so as to show the thickness of the brickwork. It is an effective and playful rehabilitation which gives the city something of the simple charm that's a part of its past.

When I interviewed him, John Howey's office was cluttered with models and drawings in preparation for his one-man exhibit in Sarasota. Referring to his architectural practice, he said, "I love this work." One hardly doubts it.

Ap Zylstra





Top, model for the Iran Library Competition and left, the model for Bay Park Place. Photos by George Cott.

The author is a native of Holland and a professor of Humanities at the University of South Florida, Tampa. He writes and lectures on architecture, urban planning and recently completed a grant to survey significant buildings in the Tampa Bay area.

Norman Robson . . . China Sketches

by Norman N. Robson, AIA

While traveling in Egypt in 1983, I had the thought that I had become an architect largely as a result of the simple fact that I love to draw. Having opened my office rather early in my career, my love of drawing soon took a backseat to activities for which a degree in business might have been appropriate. With pen in hand, I vowed to pursue my interest in drawing, at the very least as an avocation.

With that decision made, I joined a group which was "Sketching in China" in 1986. The trip was sponsored by the Pratt Institute as part of its School of Architecture's Continuing Education Program. Barbara Carr, an illustrator and commercial artist with many such trips to her credit, was the instructor.

I have traveled fairly extensively, but I have to say that the three weeks I spent in China, sketching its monuments, backstreets and canals, was one of the most exciting of my life. There is a limitless wealth of subject matter for the artist to capture in China and Barbara's instruction was excellent.

Since 1986, I've celebrated New Year's in Rio with Barbara and another Pratt group, and in 1987 I went to Ireland with watercolorist Miles Batt. My work is getting larger and more colorful now and although I tend to suffer from the architectural occupational hazard of drawing too small and tight, I am improving.

To those of you with an interest in art ... and travel, I urge you to contact The Pratt Institute, Department of Continuing Education, 200 Willoughby Avenue, Brooklyn, NY 11205 or write to Barbara Carr at 245 East 40th Street, New York, NY 10016.

As for me, I'm off, again with Barbara's group, to sketch Florence and Venice in June.

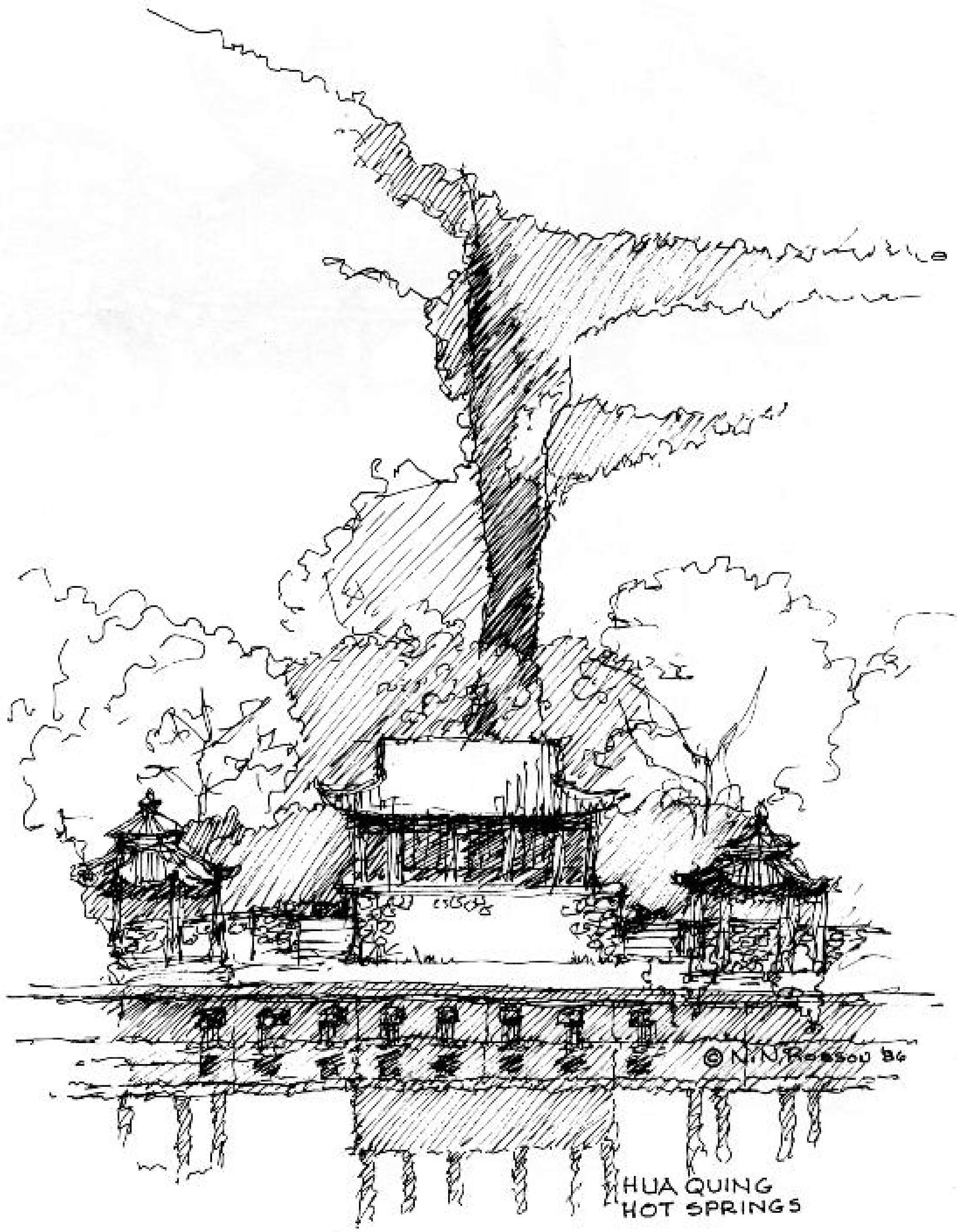
Norman N. Robson, AIA, practices architecture in North Palm Beach.



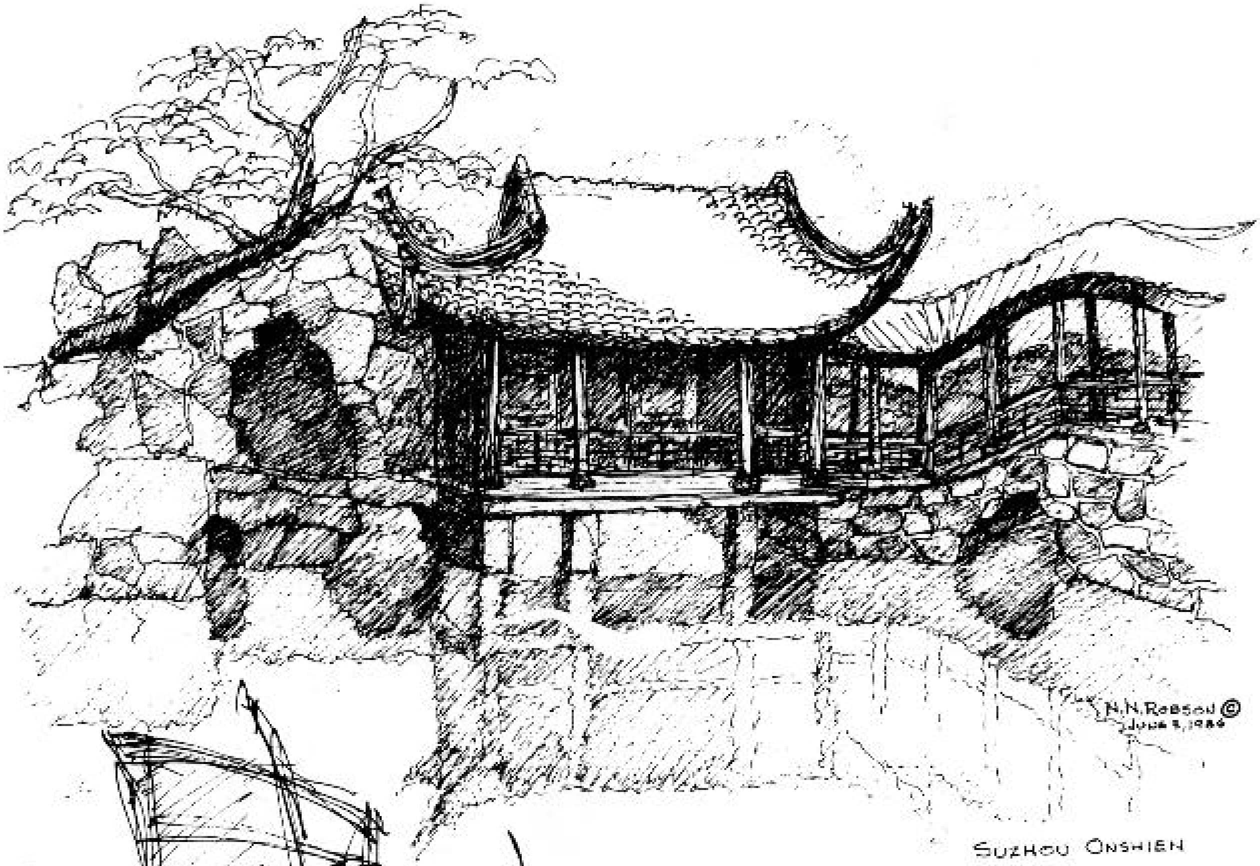
SHAANXI PROVINCIAL MUSEUM

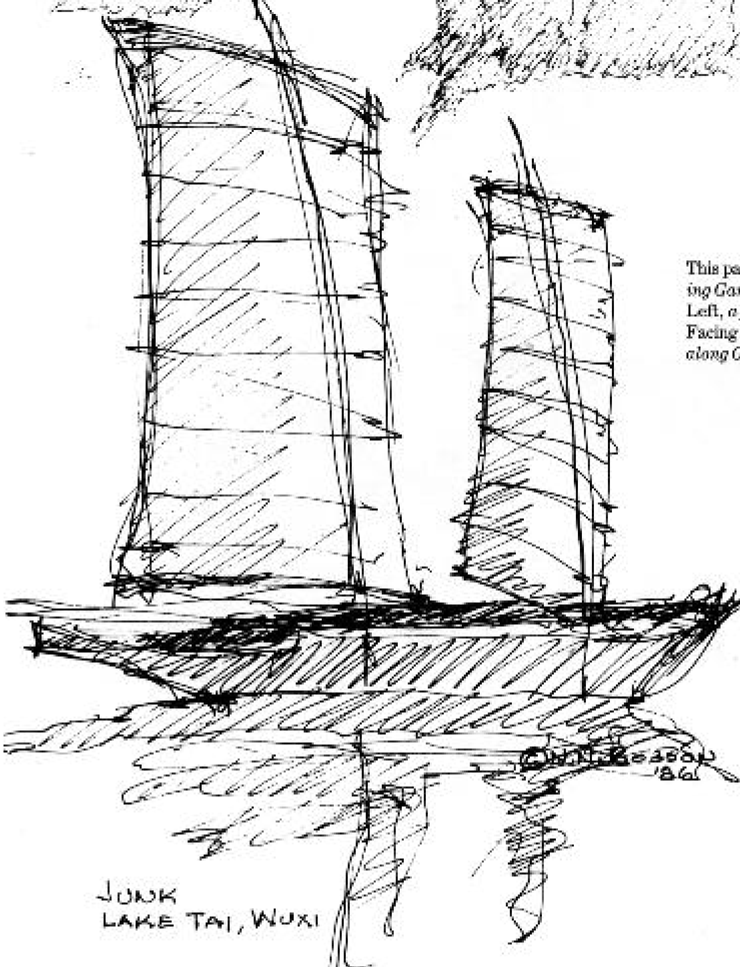


WAN CHUN TING PAVILION



Facing page, top, *a pavilion in the Shanxi Provincial Museum in Taiyuan.* Bottom, *Wanchunting Pavilion (Pavilion of Everlasting Springs) in Jing Shan Park (Coal Mill). Jing Shan is outside the exit from the Shenwumen Gate to the Forbidden City (Imperial Palace) in Beijing. The mill was built from the material excavated from the palace moat.* This page, *Hua Qing Hot Springs on Black Horse Mountain (Li Shan), eighth century B.C. between Xi'an and Terra Cotta Army Excavations.*





This page top, *a sketch in the Tarrying Garden at Suzhou Onshien.* Left, *a junk on Lake Tai, Wuxi.* Facing page, *typical view of houses along Grand Canal in Wuxi.*


GRAND CANAL
WUXI
N.N. ROBSON '86

Parochial school prototype is a design that advocates education

Last Fall, the Diocese of St. Petersburg, through the Vicar of Catholic Formation, determined the need to build several new elementary schools and decided to develop a prototype design to be used at each site. In order to select an architect for this task, the Diocese decided to hold a design competition — a Charette. Eight architectural firms competed for three prizes of $5,000, $3,000, and $1,000 and a design contract with the Diocese.

Design criteria set by the Diocese was provided each participating firm. The criteria included using State of Florida, Department of Education guidelines except in areas where the Diocese had established more stringent guidelines. The design was to be non-site specific since the sites would vary and it was to encompass a second phase which would enlarge the facility. Specific details regarding room sizes, student enrollment, drop-off and pick-up, details concerning labs, kitchens, toilets, handicapped and other specialized areas were all provided.

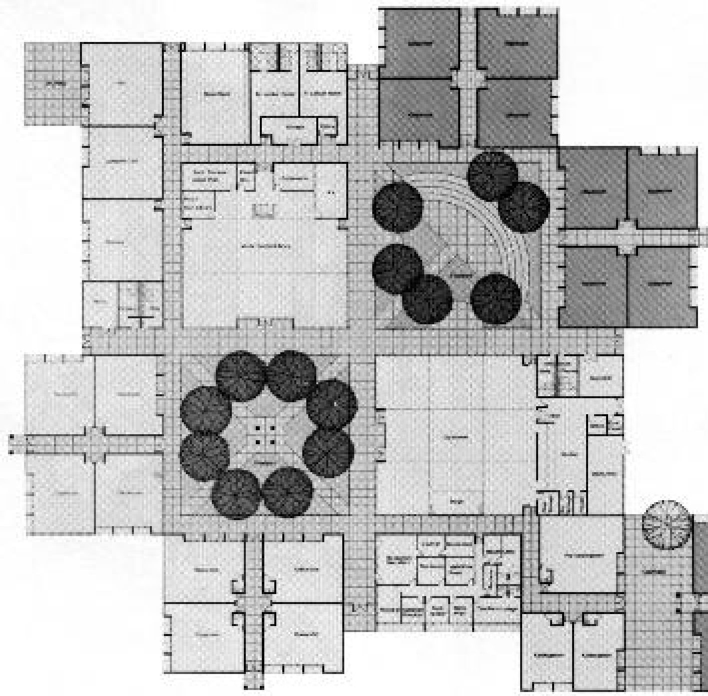
The seven-member jury included FA/AIA President John Ehrig, AIA, and six members of the St. Petersburg Diocesan community including church and school officials. Jury members and technical advisors carefully evaluated each project using a point system. Points were given on the basis of predetermined evaluation criteria ranging from adherence to program to originality and visual impact. Six projects were selected for further discussion and three finalists were selected.

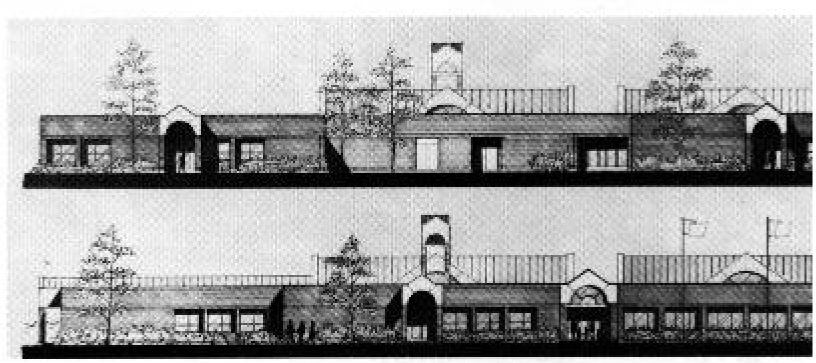
The award for third place went to Henigar and Ray, second place to Rowe Holmes Hammer & Russell of Tampa and the winning prototype elementary school was designed by the Clearwater firm of Bell & Associates. A school "family" of buildings was the concept for the Bell design. It is a symmetrical, unified cluster of regular building blocks organized to yield an interesting, properly scaled internal environment, while presenting a welcoming exterior. It's a place where education, not the building is the focus.

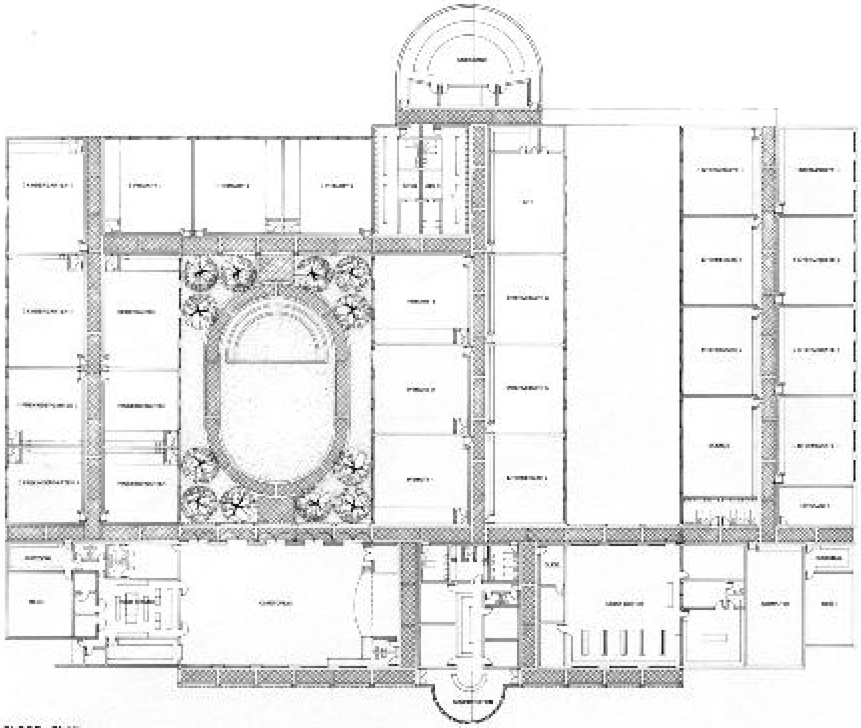
The importance of scale and simplicty is central to the winning concept. A child's transition from home to school requires attention to familiar forms, straightforward circulation patterns and an appropriate interplay of interior and exterior spaces. For this reason, repetitive forms are clustered around a central hub and color is used to reinforce the meaning of basic shapes such as the circle, square, and triangle in the composition of elements. The clarity of relationships between form, color and function is fundamental to easy orientation inside the school.

Bell Associates' design avoids the "megabuilding" and the stark separation of inside and out. It expresses a scale that is oriented to children. It breaks down a large building into identifiable and easily understood components. It is a straightforward and cost-effective building which advocates education.

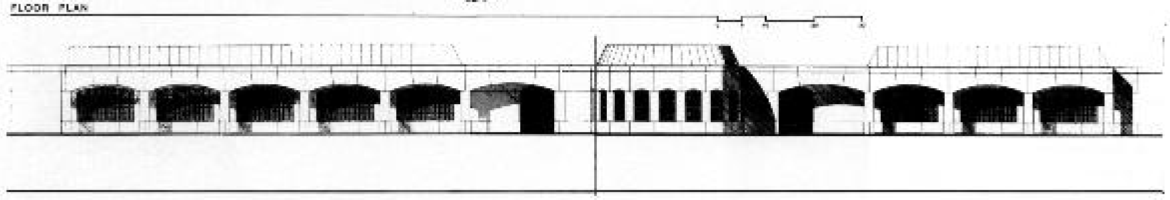
Diane D. Greer



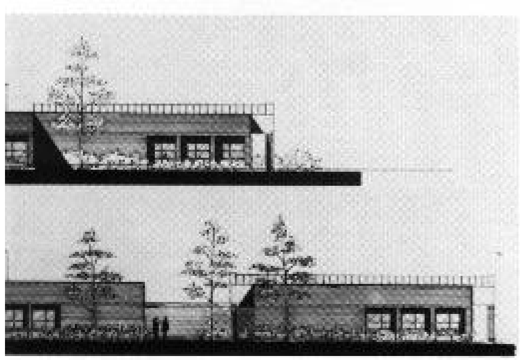




FLOOR PLAN



Jury Comments
Bell & Associates
Clearwater, Florida
This solution evokes a feeling of permanence, stability and yet is playful in the environment that it creates. Will be an exciting place to receive an education. The variety of spaces and their relationship to each other provides a very exciting environment. Phasing plan and circulation systems work very well. Technical innovation utilizing the fin walls for natural light and ventilation is very good.



Jury Comments
Rowe Holmes Hammer & Russell
Tampa, Florida
Cloister solution most appropriate for parochial elementary school design. Utilization of arches and arcades reminiscent of historic monastery forms seems to adapt easily to educational purpose. Historic use of the semi-circular apse recalls gothic religious architecture. Phasing plan needs a little work; possibly eliminate wing approach and re-apportion classrooms. Majority of program requirements met; very appropriate solution to the problem.

The House That Ideas Built



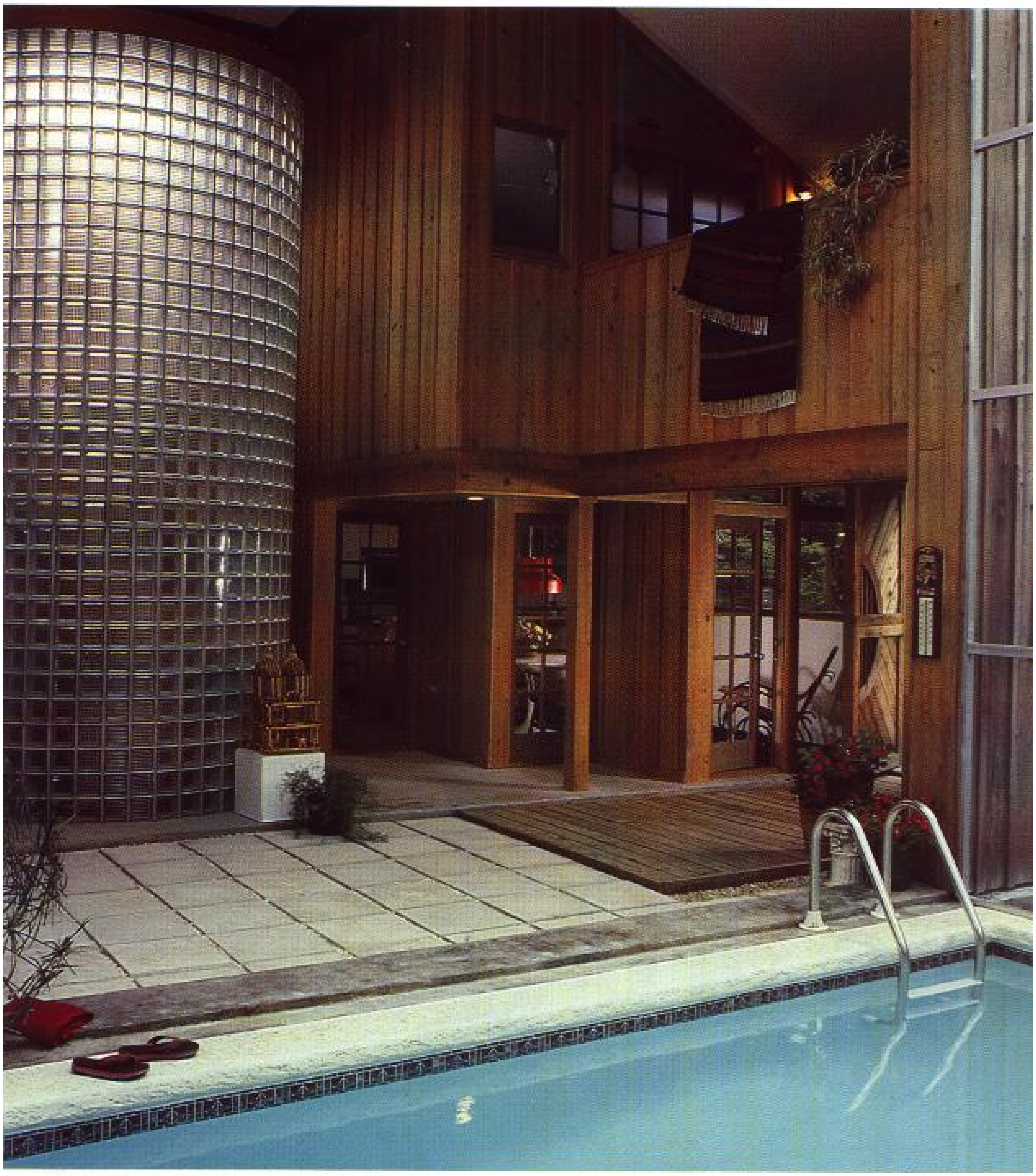
The Haase Residence
Gainesville, Florida

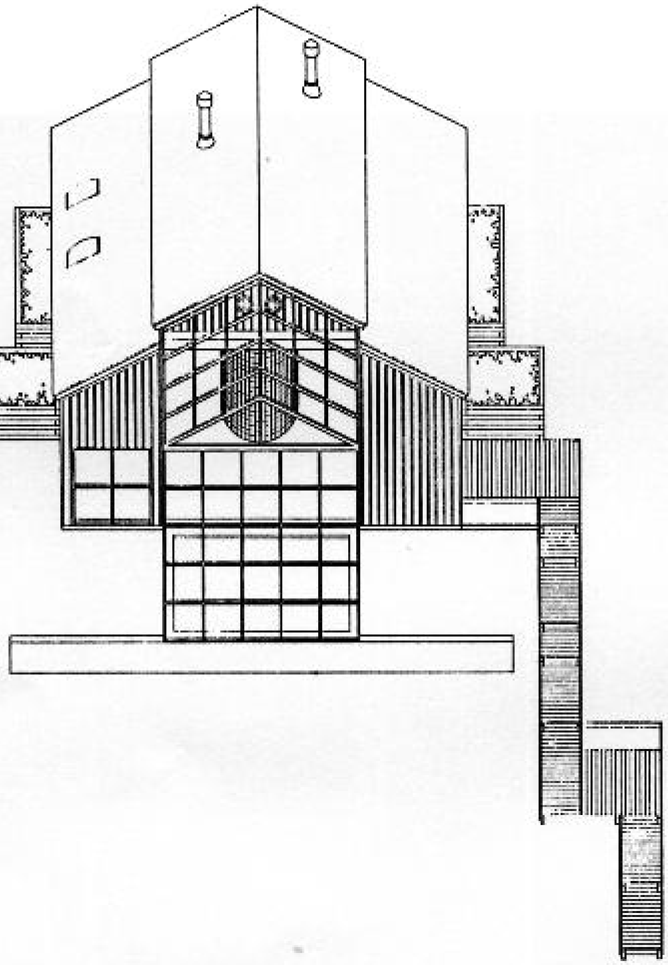
Architect: Ronald Haase, AIA
Contractor: Howard Shapiro – Rainbow Builders
Owner: Ronald Haase

The contemporary house which University of Florida professor and architect Ron Haase designed for his family is a beautiful, simple design based on a functional geometric shape. With its kiln-dried cypress siding, it employs the simplest strategies for cooling, including Mother Nature's contributions of shade trees and breezes. Screened porches and root cellars were added by the architect, but the final product is a cool, breezy house that is comfortable year round.

According to Architect Haase, the house has many ideas incorporated into its design. The ideas range from conceptual to traditional, but each has to do with "houseness." Probably the most readable idea is the use of the basic edicular form for the dominant screen house structure that faces the street. Its gable-ended, steeply pitched configuration is drawn from the image that most young children sketch to illustrate a house. Since the days of the Greeks, this fundamental geometric shape has served as a cultural symbol for both house and temple. Haase chose to build the screen house out of a neutral four foot by four foot grid of aluminum structural tubing so as to distract as little as possible from its edicularity.

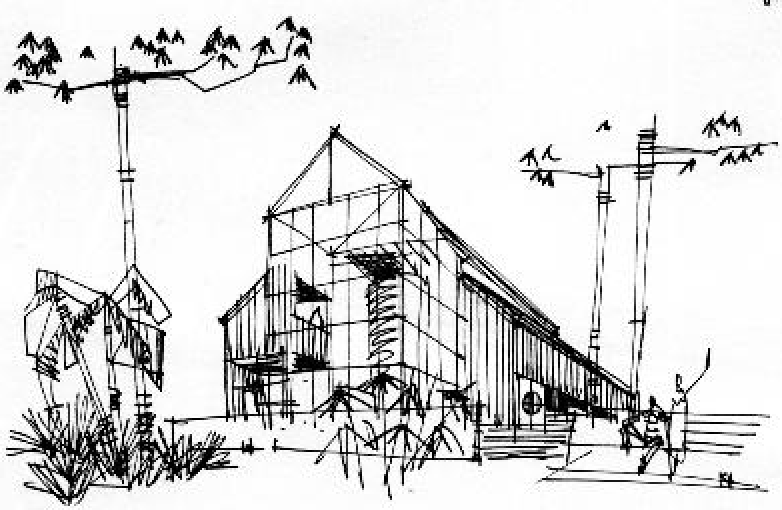
Haase doesn't think that the idea of the house's representation as a temple is too far-fetched. The screen house actually contains a small pool that





nearly fills its plan configuration. It's a shallow pool, used more for plunging to quickly cool off by total immersion during the Florida summers. From inside, there is a strong sense of enclosure as one swims or floats in the pool and the screen house rises 25 feet overhead. Haase claims it's really a special feeling not unlike a kind of secular baptism that he feels every time he uses the pool.

Another idea which was important to the architect was the sense of an urban spatial quality generated within the atrium adjacent to the pool. The configuration of balconies looking down into this space, of the way in which numerous doors from the living and dining rooms open out onto it, and the rising verticality of the stair tower within this space, all play off an image of the village street scene. Open social spaces below, more private vantages from above and the loftiness of the entire composition are conscious attempts to convey the house as village. Parties invariably bring people to gather in this space, moving freely about the house and the atrium, activating the sense of a village most emphatically.



A third idea that took form in the design of the house is one based on traditional southern formality. The central hall of the Georgian or Greek Revival house is replaced by a cylindrical glass block tower, but its dominant position in an implied traditional four-square house form is intentionally alluded to.

Regional identity was very important to the architect whose work as a designer is often based on vernacular expression and historic allusion to Cracker house forms. This is a classical house, but it is first and foremost a good Florida house. Ten doors open toward the pool and air-conditioning is



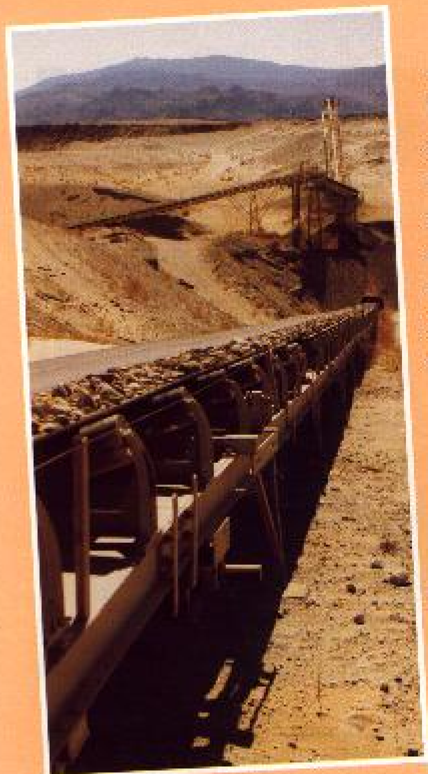


Preceding pages, *photos of exterior, interior, interior of atrium, glass block stair tower and pool by W. M. Hopkins.* This page, top, *living room,* photo by W. M. Hopkins. Left, *lighted stair tower and pool.* Photo by John Moran.

rarely necessary. For the short heating season, the compact form of the house and the fact that it is partially buried in the sloping site makes it unusually easy to heat. While the house wasn't consciously designed as a low-energy type, it turned out to be economical for both heating and cooling.

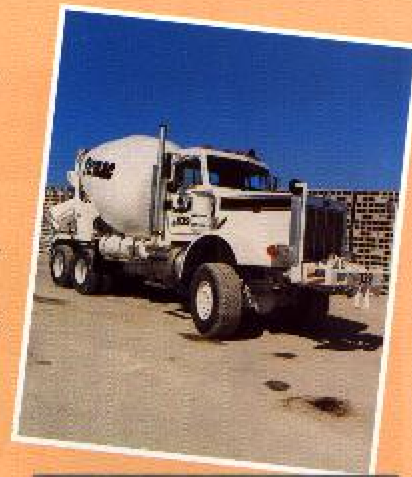
For Ron Haase, the most enjoyable feature of the house, aside from its remarkable sense of openness despite only 1700 square feet of "enclosed" volume, is the movement of light and action within the stair tower. The refraction of blue, gray and yellow light is perpetually uplifting to users of the stairs, particularly in the morning. Everyone in the family is glad that the architect didn't compromise on the "glowing circular stair tower." It's a source of constant joy.

Diane D. Greer



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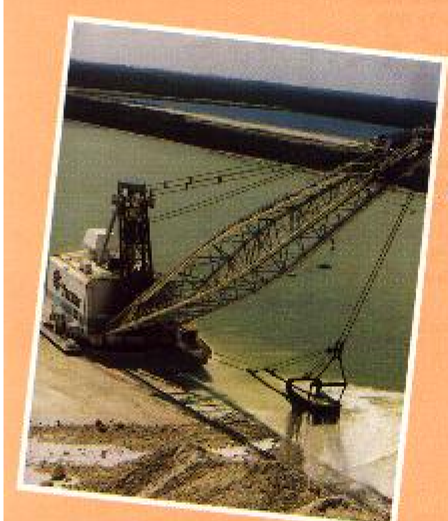
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Product News

"Signature" is a variation of Monier's most popular roof tile, the high-barrel profile "Villa." By means of a computerized process unduplicated in the tile industry, Monier has given "Villa" a variety of colors.

The colors are blended by design in a random manner, so no two tiles are ever alike. When installed on a roof, the multi-hued effect is truly unique and appealing to the eye. This tile opens up a lot of new design possibilities for architects. Residential developers and architects can both take advantage of the custom look that the tile gives to houses.

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These photos show Monier's "Signature" tile on the Villa D'Este homes in Prestancia.

"WE'RE MAD AS HELL AND WE'RE NOT GOING TO TAKE IT ANYMORE."

DR. LARRY D. LUTTRELL, P.E.
STRUCTURAL ENGINEER

PROFESSOR
DEPARTMENT OF CIVIL ENGINEERING
WEST VIRGINIA UNIVERSITY

MORGANTOWN, WEST VIRGINIA 26506-6101

January 11, 1988

Mr. George W. Ford
Director of Product Development
Celcore, Inc.
2655 N.W. 19th Street
Ft. Lauderdale, FL 33311

Dear Mr. Ford,

There apparently has been a substantial amount of confusion regarding my
letter of last October 27 in which Celcore's published diaphragm load tables
were quesioned.

It is worth pointing out that the approach used for the bases of those
tables was done in February of 1984 at which time the Boca Commerce Center
was being done. An approach was used in which the factored ultimate
strength of the fill was added to the factored strength of the steel deck to
arrive at working shears. Since that time, the Steel Deck Institute has
developed a new manual in which a section on "filled diaphragms" has been
included. For that manual, minimum design values were recommended with a
3.25 safety factor fully expecting that test programs may, in fact, lead to
higher values.

Your current table, having a 524 plf value in the first entry under
"medium welding," was done using the pre-1987 approach along with a 2.75
factor of safety taken from the 1981 SDI Manual. Merely changing to the 3.25
factor would lead to a lower value of 444 plf. Keeping in mind that the new
SDI Manual formulas were for setting lower bound values and that they show
values lower than you now have, any testing program would be expected to
yield higher answers.

The system Celcore now uses is a perfectly good one for shear
diaphragms. Though values higher than the SDI minimums are listed, they still
may not be too unrealistic. For future designs, done before you complete the
test program, you might wish to use only the top two lines in the table with a
changed safety factor or to be more conservative and work through the SDI
Manual for minimum safe values for a complete table.

In any case, I would not set out to anticipate difficulties nor to be too
concerned for existing systems. The test program you plan should answer for
new table values which may very well be of the same order as Celcore now
publishes.

Sincerely,

Larry D. Luttrell, Ph.D., P.E.
Professor

Our reputation and credibility are being assailed and we don't appreciate it one bit.

There comes a time when you get tired of being pushed around by the big guys. Especially when the pushing is by our competitors using many questionable means to attack our reputation and credibility.

At Celcore we've been building our reputation and credibility for over twenty years. Job-by-job. Test-by-test.

Factory Mutual, Underwriters Laboratories, South Florida Building Code, The Nuclear Regulatory Commission have all given Celcore's cellular lightweight insulating concrete product approval after exhaustive testing.

We'll never lower our standards.

It seems some of our competitors cannot live up to our high standards and would wish us to lower ours. Well, we refuse to come down to their level.

The letter reproduced on the facing page is from Dr. Larry D. Luttrell, P.E. After reading it, we believe you will come to the conclusion that the "information" being spread by some of our competitors is quite misleading. Since Dr. Luttrell is a recognized authority and since he was somewhat responsible for the misunderstanding, he graciously wrote this letter to clarify the situation.

Cellular concretes are not generic.

As you well know, cellular concretes are not generic. Each has its own unique formulation which will give widely varying results between manufacturers. A building designer and owner deserve current documentation on products being used in their buildings. Just because a manufacturer claims he is running tests, you can't assume he will pass the test. In fact, most manufacturers cannot pass the tests Celcore has passed in the last twenty years.

For instance, Celcore is the only product that has Factory Mutual's I-90 wind uplift and fire rating approvals in re-roofing situations.

Celcore's R values and perfomance level are the highest.

When we say Celcore contains the highest R values and is unsurpassed for strength and durability, we can back it up. And with no less an authority than its approved use in nuclear power generating plants by the Nuclear Regulatory Commission. For many years Celcore lightweight closed-cell foam concrete has been an integral part of the containment of the nuclear steam supply systems of an electrical power plant. In fact, ten (10) such installations rely on Celcore. In just one of those plants, for example, Celcore's performance is, and has been, literally monitored around the clock 365 days a year for the past fourteen years.

All reports confirm that Celcore insulating values (9 inches of Celcore insulating concrete for an "R" of twenty) are performing as designed.

This is the same high quality Celcore product used on roofs.

The same high quality product that some of our competitors are trying to discredit.

The same high quality product they wish they could measure up to.

And where is it written that you have to be the biggest to be the best?

Now that that's off our chest – let's all get back to work.

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OFFICE PRACTICE AIDS

Information Networks: A tool of the trade

by Doug Gooch

John Naisbitt has made a fortune telling us how important good information is in maintaining the competitive edge. But how, as architects, do we get the information that's most helpful in giving us that edge?

The answer may surprise you, but a good place to start is in the library. You're fortunate if you live near a university library because its reference materials and periodical collections are often more extensive than local public libraries. Also, many university libraries have gone to on-line computer linkups with data banks around the world. For the sake of this article, however, let's work on ways of getting client information that is relevant within a 200-mile radius. If your architectural firm were based in Orlando, a 200-mile radius would cover most of Florida, excluding the Panhandle and the southernmost part of the state. Outside of Atlanta, this area represents one of the most fertile design markets in the country.

On the surface, a library may seem an oversimplified place to start gathering data. But, consider this. Most of what happens in Florida, either directly or indirectly, is affected by state government. The library has a complete listing of state officials and the governing agencies and staff in charge of each department such as HRS (Health and Rehabilitative Services) which governs the construction of health-care facilities by means of the Certificate of Need process and the DOC (Department of Corrections) which approves county jail, state prison, and juvenile facility construction. The Board of Regents selects design firms for the state's nine universities and so forth. There are many other agencies such as the Department of Transportation and the Department of General Services which impact the amount of state work done by architects in Florida. In addition, a state agency often rules on developer projects which are not perceived as "government work." In that capacity, the right contact within a state agency can be the first step toward success and a good resource for your "Information Network."

There are 67 counties in Florida, unless you count Disney World, in which case there are 68. Each November the county commissioners of those counties are subject to reelection. When asked to name the single most influential group of politicians affecting Floridians' day-to-day lives, there is little doubt it would be county commissioners. They, as a group, have the power to bring new meaning to the words "Information Network." If a building project is being considered in a certain county, they will be the first to know it and it is these people who must be favorably impressed. Lists of county

commissioners, county administrators, and clerks can be found in most local libraries.

Once you obtain the information you need, a computer is the most effective way to manage it. In today's marketplace, even the most talented businessman can succumb to overload. Through use of a data base, however, infinite names and numbers are available at the touch of a key. Regardless of the system you choose, a computer with basic software can become an invaluable tool in your marketing program.

The first step in building your Information Management System is the creation of a masterlist. Those of you who have endured my seminars on marketing are already aware of the importance I place on building a masterlist. Mine, which is now on diskette, has traveled with me through every firm with which I've been associated. After eight years, my current list has over 2,000 entries in every field from healthcare to prisons in fifty states, federal agencies and several foreign businesses. Remember Marshall McLuhan and his "Global Village"?

Now that I have this information, what do I do with it? Publishers Clearinghouse, I am not.

I don't advocate monthly mailings to thousands. I do suggest trying to keep this information current. Let's use the fictional class reunion as a classic example.

Remember the short, curly headed guy at your five-year reunion — the one who took the job with the bank after college? He is now in the bank's facilities department and by the time your ten-year reunion rolls around he's a VP and in charge of the selection committee for the bank's new headquarters building. Need I say more. I sure hope he was on your masterlist, along with his wife's and children's names and how he spends his spare time. It makes for good introductory conversation.

So, in summary, keep your lists current, avoid losing key contacts and prevent the possible loss of good clients when owner/management relationships change along the way. Never forget Gooch's #1 Rule . . . "Always cover your assets."

Every person reading this article is involved in the "business of architecture." "Information," to paraphrase Naisbitt, is the key to tomorrow's business. As an architect, you are responsible for participating in and learning to make information work for you. Each practice is unique, but there is one common link and that is the need for up-to-date information that will help get clients. How each firm builds on this fact must be as personal as your design philosophy. There are no quick fixes. Marketing is a major investment in time and effort as one builds information, audience, appeal, penetration, and publication.

The author is a Marketing Professional who has worked with architectural firms in Central Florida for the past eight years. He was a founding board member of the Society for Marketing Professional Services (SMPS).

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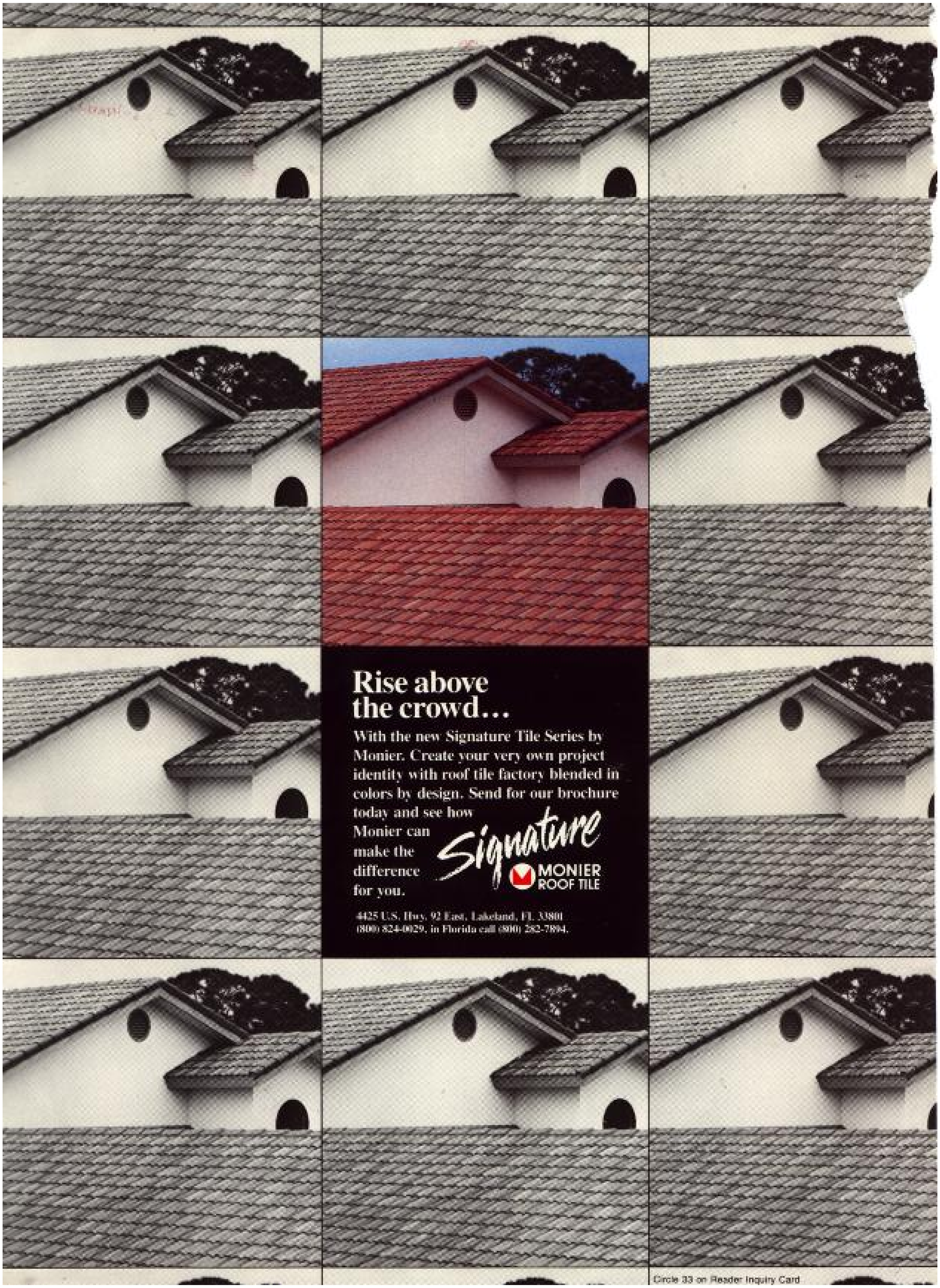
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